SPECIAL ORDER EDITION

Gilbert Biberian

Colombine

Suite for Guitar

CHESTER MUSIC
COMPOSER'S NOTE

Colombine (like Pierrot for Two Guitars) is a work that combines several possibilities under one cover. Basically it is a collection of easy pieces which are also studies. The work was conceived to be played as a whole, but smaller suites may be formed if desired.

When the pieces are viewed as studies it will be seen that each concentrates on a particular technical problem. They can thus serve as useful teaching material at the same time as introducing students to new idioms. The work is intended for guitarists who have been learning for a minimum of three years.

When the pieces are played as a whole they can form the basis for a performance with a dancer or mime artist. This was how the work was conceived, and in this form it is ideal material for a school project where guitarists can join forces with dance or drama groups. The choreography for the dancers and the story line for the mime are left to the imagination of the participants. As Colombine is a traditional pantomime character, the scope for imaginative play is considerable.

I should like to thank John and Alison Whitworth, John Taylor, Gerald Garcia, and my pupils at Chiswick Music Centre for reading through the piece and discussing it with me. Their help and suggestions, as teachers and students, have been invaluable.

Gilbert Biberian
London, 1982

Index and notes for the guidance of teachers

1. (a) Three-note arpeggios; (b) Three-note chords; (c) Single-note passages for apoyando and tirando. 2
2. (a) Use of the whole tone scale; (b) Intervals: use of fourths and fifths; (c) Repeated notes played with i-m, p-i or p-m; (d) changes of tempo. 6
3. (a) Further use of fourths and fifths; (b) Rhythm; (c) Three-note groups appoggiated and sustained — indicated i.v. (laisser vibrer); (d) Passages on the 4th, 5th and 6th strings. 8
4. (a) p+i-m-i arpeggios; (b) Augmented triads; (c) Changes of tempo. 10
5. (a) Repeated notes with i-m for good tone production; (b) Legato playing; (c) Simple contrapuntal ideas; (d) simple homophonic passages. 14
6. (a) Slurs; (b) Including slurs in simple chords. 16
7. (a) The development of apoyando on the treble strings; (b) Apoyando on the bass; (c) Staccato on the bass; (d) Simple three-note chords. 18
8. (a) Mainly four-note chords; (b) Fragmented melodic patterns; (c) Syncopations. 22
COLOMBINE
a choreographic suite for solo Guitar

1. PRELUDE

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in waltz tempo
\[ \text{\( \frac{\text{m}}{\text{f}} \)} \]

Moderato \( J = 100 \)
\( \text{a tempo} \)

Tempo \( I \) \( J = 80 \)
\( \text{II} \)

molto rall.

poco cresc.
Allegro $\frac{1}{2}=132$

l.v. $f$

ord. (non l.v.)

J. W. C. 55260
null
J. W. C. 55260
\[ d=88 \]

\[ 66 \]

\( f \)

\[ 70 \]

\( (simile) \)

\[ 73 \]

\[ 76 \]

\( l.v. both bass notes \)

\[ 80 \]

J. W. C. 55260
8. FINALE
DANCE

J. W. C. 55260